

UNIT 2 OUTCOME 1 THE ARTIST, SOCIETY AND CULTURE

SCHOOL-ASSESSED COURSEWORK

Multimodal task

Task:

Apply the Cultural Lens and other lenses as appropriate to study the practices of at least three artists from different cultures and times. You will research, analyse, interpret and compare historical and contemporary artworks including the artists and audience.

The **three artists** studied need to address at least two of the following criteria combined:

- an Aboriginal or Torres Strait Islander person
- an artist who collaborates with other artists, technicians or with the audience as part of their practice
- an artist from an historical period that has used at least one traditional art form and traditional materials and techniques
- a contemporary artist whose practice is influenced by contemporary ideas, materials, techniques, processes or approaches.

You are required to:

- ☐ analyse and discuss the practices of artists from different periods of time and cultures
- ☐ apply relevant aspects of the **Structural Lens** and **Personal Lens** to analyse and interpret artworks
- ☐ formulate and justify **personal opinions** with reference to artworks and related sources
- ☐ analyse and discuss how artists use **visual language to communicate ideas and meaning** in their artworks
- ☐ use appropriate art terminology and references to a range of sources in the discussion of artists and their artworks

Artist Options/ideas/starting points:

Choose Out of the following artists to focus on: (or ask your teacher if you have other ideas!)

OPTION 1 - PORTRAITURE

Explore the portrait work of 3 of the following:

Rembrandt van Rijn, Francis Bacon, Del Kathryn Barton, Cindy Sherman, Tracey Moffatt, Vincent Namatjira or Adnate, or another artist of your choosing (remember the above criteria) ; the response should use the **Structural and Personal Lenses** and draw on at least three art sources

OR

OPTION 2 -

using the **Structural and Personal Lenses** examine one work by 3 of the following artists: one of Ben Quilty's 'Car Paintings'; either Robin Rhode's 'BMW-24' or 'Expression of Joy'; and Patricia Piccinini's 'Sandman Series' or one of her 'Car Nuggets', or perhaps explore the Indigenous [Koyili Artists work](#) on cars

OPTION 3 -

- **Australian Rules Football appears as a theme in the work of Vincent Namatjira, Pitcha Making Fellas and the Hermannsburg potters, all of whom**

are First Nations artists. Consider their work through the Cultural lens and compare their practices, meanings and messages. Useful references include: [Bunjilaka Aboriginal Cultural Centre](#), [The Museum of Contemporary Art](#).

Task: Make a 'My Culture' mind map that considers the aspects of the Cultural Lens as they appear in their own lives. Reflect on the rituals of your own lives, which could include technology, leisure, food, celebration, sport or religion.

Presentation options:

Make a Prezi Presentation	Record a YouTube Clip	Record a Screencast via Zoom
Submit a Written Report	Develop a Wix Website	Make a Powerpoint Presentation
Make a Poster	Magazine layout	Your choice! (In consultation with your teacher, of course)

Scaffold

- **Collect information about the artists.**
- **Make dot points – for description and comparison of artworks, materials, methods / collaboration.**
- **Make dot points using the Interpretive Lenses questions.**
- **Create and present response.**

Interpretive Lenses questions

- **How has each artist used their artworks as a vehicle to invite change and provoke conversation?**
- **How has each artist worked in collaboration? Do they work specifically with someone? How?**
- **How do each artist's methods differ? Is the era relevant to the way they work?**
- **What is significant culturally to the way the artist works?**

EXAMPLE:

Sally Smart (1960–) Australian CON, COLL

- **Collaboration: Artisans, Dancers, Marni Fashion House, Italy**
- **Subject matter: Identity, gender politics**
- **Practice: Large scale assemblage installation with performance and video**
- **Technique / Medium: Fabric collage installations**
- **Large-scale installations with richly coloured textile assemblages that include artisan-made embroideries and screen-printed metal**
- **Performance and video**
- **Collaboration with artisans, dancers, fashion house**

The Lenses:

Structural Lens

- Compare the materials, techniques and processes used by the artist(s). Do they vary, according to the time and place that they were used?
- Are there similarities or differences between the aesthetics of the works? Discuss.
- Do the artists use symbols to communicate? How? Are there similarities or differences in the ways the artists do this?

Personal Lens

- Are there similarities between the lives of the artists? Is this reflected in their work? How?
- Did the artist(s) work in isolation, or collaboratively? How has this influenced the work?
- Does the artist(s) have specific beliefs that are relevant to the work?
- Have the life experiences of the artist(s) influenced the work? How?
- Do the specific beliefs of the audience affect their response to the works? How?
- How would a contemporary audience of the artist(s) have responded to each of the works?
- How do you (the student) respond to each of the works? Are you drawn to one more than the others? Why?

Cultural Lens

- How have the time periods in which the artists worked influenced them? How is this evident?
- Does a contemporary audience interpret the works differently to the original audience? Why?
- Do the artists make work that responds to political events? How is this evident?
- Do the artists subscribe to a spiritual or philosophical ethos? How is this explored in their work?
- Have economics influenced the artists? Did their socioeconomic situation influence their subject matter? Did they have access to materials, or have they used found or repurposed materials?
- Has the work of the artists changed in financial value? How does this affect the interpretation of the work?

- Does the ethnic background of the artists bring art practices and visual elements to the works?
- Is the gender of the artists reflected in their work? How?
- Do the artists ask their audiences to consider ethical issues?
- Do the practices of the artists provoke shock or disgust? Why?
- How do these factors contribute to engagement and communication of meaning?

The possible artworks:

Option 1: Inner dialogue

Each work captures the artist's thoughts or mood of the time.



Rembrandt van Rijn, *Self-Portrait*, 1659, oil on canvas,

Source:

<https://www.nga.gov/collection/highlights/rembrandt-self-portrait.html>

Rembrandt van Rijn, 'Self Portrait.' [1659]:



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Study for a portrait 1949, oil on canvas, 149.4 × 130.6 cm,
Collection Museum of Contemporary Art, Chicago, gift of
Joseph and Jory Shapiro 1991.85

Francis Bacon, 'Study for a portrait.' [1949]:
www.artgallery.nsw.gov.au/exhibitions/francis-bacon/



Cindy Sherman, 'Untitled, #112.' [1982]: <https://www.guggenheim.org/artwork/4381>

<https://www.guggenheim.org/exhibition/contemporary-photography-an-expanded-view>

<https://www.guggenheim.org/teaching-materials/haunted-contemporary-photography-video-performance/cindy-sherman-appropriation-and-the-archive>

www.guggenheim.org/new-york/collections/collection-online/artists/bios/688

Option 2: Cars

Each artwork captures the artist's experiences or feelings about cars.

Ben Quilty, 'Torana #5.' [2003] 'Car Paintings':



<https://www.abc.net.au/news/2019-11-19/torana-no-5-by-ben-quilty/11715886?nw=0>

<https://www.bendigoregion.com.au/bendigo-art-gallery/node/697>

<https://www.bendigoregion.com.au/bendigo-art-gallery/exhibitions/ben-quilty>

<https://www.theguardian.com/artanddesign/2009/oct/26/germaine-greer-ben-quilty-torana>

<https://www.smh.com.au/entertainment/art-and-design/the-hot-seat-ben-quilty-20070318-gdpowl.html>

Robin Rhode 'Expression of Joy': www.expressionofjoy.com/#



Patricia Piccinini, Sandman Series: www.patriciapiccinini.net/writing/25/1/30
<https://www.ngv.vic.gov.au/exhibition/sandman/>



REFERENCES & ART LANGUAGE/TERMINOLOGY:

Very limited use of art terminology in the description and comparison of artworks using the Analytical Frameworks.	Some use of art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks.	Satisfactory use of appropriate art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks.	Clear and effective use of appropriate art terminology in the analysis, interpretation, comparison and contrast of artworks using the Analytical Frameworks.	Highly effective and sophisticated use of appropriate art terminology in the analysis, interpretation and comparison of artworks using the Analytical Frameworks.
Very limited use of research with some attempt to reference information to artists and artworks.	Limited use of research with some referencing of information to artists and artworks.	Appropriate research used with information referencing artists and artworks.	Effective and wide range of research used with information clearly referenced to artists and artworks.	Extensive and accurate use of research with information clearly and effectively referenced to artists and artworks.

Assessment: (ADAPTED FROM U301 PERFORMANCE DESCRIPTORS)

PERFORMANCE DESCRIPTORS

VCE ART	
SCHOOL-ASSESSED COURSEWORK	
Performance Descriptors	

Unit 1 Outcome 1 analyse and interpret a variety of artworks using the Structural Lens and the	DESCRIPTOR: typical performance in each range						
	Key skill	Not Shown	Very low	Low	Medium	High	Very high

Personal Lens	compare the practices of historical and contemporary artists		The practices of historical and contemporary artists are listed.	The practices of historical and contemporary artists are described.	The practices of historical and contemporary artists are discussed and compared.	The practices of historical and contemporary artists are compared using identified examples from both artists.	The practices of historical and contemporary artists are compared using specific examples from the practices of both artists.
	- analyse, interpret and compare meanings and messages of historical and contemporary artworks - apply the Structural, Personal and Cultural Lenses to the analysis and interpretation of the meanings and messages of artworks		The meanings and messages of the artworks are identified.	Description of the meanings and messages of artworks using aspects of the Interpretive Lenses have been used.	Analysis of the meanings and messages of artworks using the appropriate Interpretative lenses.	Interpretation of the meanings and messages of artworks using aspects of the interpretative lenses and evidence from the artworks.	Interpretation of the meanings and messages of artworks by evaluating and applying the interpretative lenses, and specific examples from artworks
			Meanings and messages of artworks are described.	Meanings and messages of artworks are compared.	Meaning and messages of artworks are compared using the appropriate Interpretative lenses and by drawing on examples from the artworks	Meanings and messages of artworks are compared using appropriate aspects of the interpretative lenses and selected examples from the artworks.	Meanings and messages of artworks are connected, evaluated and compared using the interpretative lenses and selected evidence from the artworks and other sources.

	substantiate the analysis and interpretation of artworks with evidence from the artworks and other sources		Evidence from artworks is identified.	Evidence from artworks is used in the discussion and comparison.	Evidence from artworks and other sources supports the analysis and comparison.	Evidence from artworks and a range of sources supports the interpretation, and comparison	Evidence from artworks and a range of sources is integrated into the interpretation and comparison
	use appropriate terminology and comparative language in the analysis, interpretation and comparison of the practices of artists and their artworks		Art terminology is used.	Art terminology is used to compare of the practices of artists and their artworks.	Art terminology supports the analysis and comparison of the practices of artists and their artworks.	Selects art terminology to interpret and compare the practices of artists and their artworks.	Applies specific art terminology in the interpretation and comparison of the practices of artists and their artworks.
	use a range of resources to compare the practices of historical and contemporary artists, and to analyse and interpret their artworks		Evidence from resources is identified.	Evidence from resources is used in the discussion and comparison.	Evidence from resources supports the analysis and comparison	Evidence from a range of resources supports the interpretation and comparison	Evidence from a range of resources is integrated into the comparison and interpretation.

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OUTCOME CONTRIBUTING 30 MARKS

LOW 0-6	VERY LOW 7-12	MEDIUM 13-18	HIGH 19-24	VERY HIGH 25-30
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VCE Art Creative Practice Performance Descriptors

DESCRIPTOR: typical performance in each range						
Unit 4 Outcome 3 On completion of this unit the student should be able to compare the practices of historical and contemporary artists, and use the Interpretive Lenses to analyse and interpret the meanings and messages of selected artworks.	Key skill	Very low	Low	Medium	High	Very high
	compare the practices of historical and contemporary artists	The practices of historical and contemporary artists are listed.	The practices of historical and contemporary artists are described.	The practices of historical and contemporary artists are discussed and compared.	The practices of historical and contemporary artists are compared using identified examples from both artists.	The practices of historical and contemporary artists are compared using specific examples from the practices of both artists.
	analyse, interpret and compare meanings and messages of historical and contemporary artworks	The meanings and messages of the artworks are identified.	Description of the meanings and messages of artworks using aspects of the Interpretive Lenses have been used.	Analysis of the meanings and messages of artworks using the appropriate Interpretative lenses.	Interpretation of the meanings and messages of artworks using aspects of the interpretative lenses and evidence from the artworks.	Interpretation of the meanings and messages of artworks by evaluating and applying the interpretative lenses, and specific examples from artworks
	apply the Structural, Personal and Cultural Lenses to the analysis and interpretation of the meanings and messages of artworks	Meanings and messages of artworks are described.	Meanings and messages of artworks are compared.	Meaning and messages of artworks are compared using the appropriate Interpretative lenses and by drawing on examples from the artworks	Meanings and messages of artworks are compared using appropriate aspects of the interpretative lenses and selected examples from the artworks.	Meanings and messages of artworks are connected, evaluated and compared using the interpretative lenses and selected evidence from the artworks and other sources.

	substantiate the analysis and interpretation of artworks with evidence from the artworks and other sources	Evidence from artworks is identified.	Evidence from artworks is used in the discussion and comparison.	Evidence from artworks and other sources supports the analysis and comparison.	Evidence from artworks and a range of sources supports the interpretation, and comparison	Evidence from artworks and a range of sources is integrated into the interpretation and comparison
	use appropriate terminology and comparative language in the analysis, interpretation and comparison of the practices of artists and their artworks	Art terminology is used.	Art terminology is used to compare of the practices of artists and their artworks.	Art terminology supports the analysis and comparison of the practices of artists and their artworks.	Selects art terminology to interpret and compare the practices of artists and their artworks.	Applies specific art terminology in the interpretation and comparison of the practices of artists and their artworks.
	use a range of resources to compare the practices of historical and contemporary artists, and to analyse and interpret their artworks	Evidence from resources is identified.	Evidence from resources is used in the discussion and comparison.	Evidence from resources supports the analysis and comparison	Evidence from a range of resources supports the interpretation and comparison	Evidence from a range of resources is integrated into the comparison and interpretation.

Total assessment task marking scale

Total marks	Very low	Low	Medium	High	Very high
30 marks	1–6	7–12	13–18	19–24	25–30

